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and "Quasi Fantasia" is a mere apology on the title-page for the utter want of coherence in the composition. Mr. Gardner has fortunately not thus christened his work; but in the desire to steer clear of "grandeur," he has erred on the other side, for his Sonata is not only unpretentious, but weak. His subjects have not enough body in them for a composition of this importance; and his treatment of them is not sufficiently skilful to arrest the attention. The theme of the first movement is elegant and well harmonised; but there is so little contrast in the passages, that the ear becomes wearied. The slow movement is better; the flowing melody in  $1\frac{1}{2}$  rhythm, is sufficiently interesting; but here again there is a want of development for a work of this pretension. The last movement contains some good writing, and indeed, is the best part of the Sonata. Some excellent points of imitation are worthy of commendation: the modulations are managed with judgment, and the return to the original subject is effective. Mr. Gardner will see that, in spite of our objections, we have looked through his Sonata with much interest; for there is a healthy tone about the work which must command attention, if not admiration.

*Music when soft voices die.* Song. The Words by Shelley.

*Teach me to live.* Sacred Song. Words taken from "A Leaflet." Composed by N. Bradshaw.

WE often wonder how such works as these find their way into print; and still more, why they should be sent for review. We do not deny that there is some feeling for melody in both compositions, but even tonic and dominant harmonies have rules to regulate their motion. Of the two, we rather prefer the "sacred" song; but can the composer rest satisfied with such a harmony as occurs in the seventh bar of page 2, where the voice part and bass walk down together? Why not submit such songs to a competent master before publication?

*Tell me the Summer Stars.* Duet. The Poetry by Edwin Arnold. The Music by Frederick Westlake.

A CHARMING duet, accompanied with that appropriate simplicity too rarely met with in the works of those who have the power of supplying complicated harmonies. The opening theme is extremely melodious; and the solos for both voices (especially that for the second, with the creeping quaver accompaniment), are most happily descriptive of the poetry. In every respect this unpretending little composition has merit far beyond the majority of works of this class which are pressed upon us for notice.

*Jamie's on the Stormy Sea.* Song. Words by D. M. Moir. Music by Charlotte M. Hewke.

MISS HEWKE has written a pleasing air, with a sufficiently Scottish flavour to render it appropriate to the words. It is generally carefully harmonised; but we should be glad if the G could be cut out of the chord in the second bar of the opening symphony, when the same note appears in the melody. We also think that it would be a great improvement to let the accompaniment continue in quavers in the last half of bar six, as the sudden halt with the voice has a very bad effect. Beyond this we have not a word to say. The song is pretty; and many less attractive ones have become popular.

*None will be nigh to hear.* Song. Words by Jean Ingelow. Music by Alice Mary Smith.

THIS song is quaint, and the obstinate key-note pedal gives a character to the melody which rescues it from being somewhat common-place. The modulations into the subdominant, in the fourth bar from the end of the voice part, is a good point; and there is a continuity of thought throughout the composition which deserves to be commended.

*The Voice of Spring.* Words by Mrs. Hemans. Music by Brunelda.

THE melody of this song is harmless, but not so the accompaniment. Brunelda must not double the B natural

in the last bar of page 2, or write consecutive fifths (A, E, and B, F) in the fifth bar of page 3.

DUFF AND STEWART.

*Haste not.* Part-Song. Written by Wellington Guernsey. Composed by John Barnett.

THE demand for part-songs seems still on the increase; and we are glad to find amongst those who assist in supplying this want many composers already well known to the public for works of acknowledged excellence in other departments of the art. Mr. John Barnett is scarcely a man who could be spared to write part-songs, were there such a thing as an English opera-house in existence; but in the absence of such an institution, we are pleased to see his name occasionally on the title-pages of the current vocal music of the day. "Haste not" is an excellent part-song, simple in construction, but evincing throughout the touch of a master. The theme, which commences with the contraltos, is extremely beautiful; and the final *pianissimo* phrase, lengthened out by the interrupted close, has an air of pure and hopeful resignation in real sympathy with the words.

*True Love's Voice.* Part-Song. Written by H. T. Arnold, Esq. Composed by J. G. Calcott.

THIS composition has already been sung by Mr. Henry Leslie's choir, and we need scarcely say, therefore, that ample justice has been done to its merits. A careful perusal of the song more than confirms the favourable verdict which we pronounced upon it after a single hearing. The subject is extremely melodious, the voice parts are smoothly written, and the modulations are judicious and well conducted throughout. The change from  $\frac{6}{8}$  to  $\frac{3}{4}$  rhythm is most effective. We cordially commend this song to the attention of choral Societies.

ASHDOWN AND PARRY.

*Constance.* Caprice, for the Pianoforte. By Edward W. Saxey.

MR. SAXEY seems to have musical feeling, and we have occasional glimpses in this composition of his power to invent a melody; but he must study harder if he wish to enter the lists as a composer, more especially of an ambitious Caprice like the one before us. In the opening "Andantino," he must certainly have been dreaming of the first movement of Beethoven's "Moonlight" Sonata; but the harmony is so bad (as for example, where the dominant seventh rises to the fifth of the key-note triad, in the fifth bar) that we almost wish the resemblance had been closer than it is. The principal subject, with the rapid *arpeggio* accompaniment is melodious, but is spoiled by the composer's incapacity to harmonise it properly. There is an evident struggle after originality in the second theme in the subdominant, but the syncopated accompaniment of the left hand part produces some most unpleasant effects, especially at the end of the eighth bar, where the leading note clashes with the key-note. The "Allegro Vivace," in  $\frac{3}{4}$  rhythm, at the conclusion of the piece, is unmeaning. It would have been much better to let the composition end with a *coda*, built on the principal melody. We have thrown aside pieces which have no more faults in them than this Caprice; but Mr. Saxey will see that we have selected his composition for notice because he shows that he has some musical invention; and we only care to counsel a man to put his thoughts into grammatical language when he has in reality something to say.

## Original Correspondence.

### THE WELSH TRIPLE HARP.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The favourable manner in which many of the English papers have noticed my appeal for the preservation of an old national instrument—the "Welsh Triple